The Australian Symphony of the 1950s

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1. Introduction

The period of the 1950s was arguably Australia's 'Symphonic decade'. In 1951 alone, 36 Australian symphonies were entries in the Commonwealth Jubilee Symphony Competition. This music is largely unknown today. Except for some of the Alfred Hill symphonies, arguably the least representative of Australian composition during the 1950s, no Australian symphony of the period is in any current recording catalogue, or published in score. No one to date has explored the Australian symphony of the 1950s in any major study or thesis. Is the neglect of this large repertory justified?

Writing in 1972, James Murdoch made the following assessment of some of the major Australian composers of the 1950s.

> *Generally speaking, the works of the older composers have been underestimated. Hughes, Hanson, Le Gallienne and Sutherland, were composing works at least equal to those of the minor English composers who established sizeable reputations in their own country*.[i]

This positive evaluation highlights the present state of neglect towards Australian music of the period. Whereas recordings and scores of many second-ranking British and American composers from the period 1930-1960 exist, almost none of the larger works of Australians Robert Hughes, Raymond Hanson, Dorian Le Gallienne and their contemporaries are heard today.

This paper has three aims: firstly, to show how extensive symphonic composition was in Australia during the 1950s, secondly to highlight the achievement of the main figures in this movement and thirdly, to begin the process of restoration and revival of this repertory.

Since Federation in 1901, many Australian composers have written symphonies. Early examples include Joshua Ives's *Symphony Australienne* of 1901[ii], and George Marshall-Hall's two symphonies of 1892 and 1903[iii]. The tradition of writing symphonies continues to the present, with many Australian symphonies composed during the last 20 years. Despite the size of this Australian symphonic repertory over more than 100 years, there has not been any comprehensive survey or study of it to date.

Prior to 1950, the most successful Australian-born symphonists were expatriates Arthur Benjamin and Hubert Clifford, London-based composers who both completed one symphony each. These works were performed in both Britain and Australia[iv]. In Australia, symphonies were composed by Vera Bedford[v] (1920s), Fritz Hart[vi] (1934), George English senior[vii] (1932-33), Alfred Hill (1938-41), Lindley Evans (1938) and Edgar Bainton (1941). Other composers like Clive Douglas, Robert Hughes, Adolphe Beutler[viii] and Hooper Brewster Jones attempted symphonies but did not complete them. However, a significant flowering of Australian interest in composing symphonies coincided with the Commonwealth Jubilee Competition of 1950-51. We will consider this competition in some more detail later. It seems to have sparked the most fruitful decade of symphonic composition in Australia – with significant works by Robert Hughes, Clive Douglas, Raymond Hanson, Dorian Le Gallienne, John Antill, Alfred Hill, Mirrie Hill, Margaret Sutherland, James Penberthy, Edgar Bainton, Felix Gethen, David Morgan, Felix Werder and Horace Perkins. Some 34 symphonies were created by these composers alone. There are undoubtedly others that I have been unable to

trace so far. Expatriate Australian Malcolm Williamson completed his first symphony in 1957, also.

2. The Context

First, let us look at the broader context of this repertory. Within a generalised 'big picture' of the major trends within 20th century European composition, there appears two principal periods of radical innovation. The first, from roughly 1907 through to the early 1920s, was marked by Schoenberg's development of free atonality and later serialism, and by Stravinsky's brutal masterpiece *The Rite of Spring*. The second peak of modernism occurred in Europe and the US during the period 1945 through to 1970, and included such styles as total serialism, electro-acoustic music and aleatory music. In between these peaks there was a trend of marked reaction to modernism during the 1930s and early 1940s, coinciding with the rise of Fascism and the Second World War. Here the predominant style was neo-classicism or, in Britain, Russia and America, an epic, neo-romantic symphonic style. It was this style that formed the musical climate for many Australian composers working during the 1950s.

Australian perceptions of national identity were very different in 1950 compared to the present. Many Australians viewed themselves as an outpost of Empire. Politically this sense of being linked to Britain was reflected in events like the 1954 Royal Tour and the British nuclear tests and rocket program in South Australia. It is not surprising that Australian composers of the period principally followed British models rather than the central European trendsetters of the first half of the 20th century: Elgar, Vaughan Williams, Bax, Holst and Walton, plus the French 'impressionists' Debussy and Ravel, were followed in preference to modernist 'twelve-tone' composers like Schoenberg, Berg, Webern or the neo-classicists like Stravinsky, Honegger, Hindemith or Bartok. At conservatoriums within Australia itself, the British stylistic orientation was perpetuated by British-born and trained composer-administrators like Fritz Hart in Melbourne, Edgar Bainton and Eugene Goossens in Sydney and E.H. Davies in Adelaide.

Australian composer's attachments to more conservative British styles have often been criticised, as if these models were ipso facto inferior. Statements of the 1960s criticising the influence of the 'palely anonymous school of English pastoralism[ix]' and 'the overworked vein of sub-Vaughan Williams pastoral Englishness[x]' on Australian composers barely disguise a distaste for this style. In the light of what Australia was in that period, did these composers have any choice? Should the quality of their music be judged by this criterion alone?

The 'tyranny of distance' not only separated Australia from European musical innovation; it also separated the main musical centres within Australia itself. Australian capital cities developed their own insular musical worlds, governed by local potentates like Sir Bernard Heinze, based in Melbourne until 1957. The only way out was study overseas, preferably in the UK, an option taken by many Australians during the first half of the 20th century, like Frederick Kelly, Arthur Benjamin, Roy Agnew, Hooper Brewster-Jones, Margaret Sutherland, Miriam Hyde, Ester Rofe, Dulcie Holland, Peggy Glanville-Hicks and Dorian Le Gallienne. This trend continued into the 1950s. Many Australian composers like Benjamin, Clifford, Grainger, Glanville-Hicks and later Williamson stayed, either in Britain or the US. Although women did not occupy leadership within Australian musical training institutions, gender did not prevent Sutherland, Hyde, Rofe, Glanville-Hicks and Holland from taking up opportunities and scholarships to study abroad or from making reputations as composers. As Therese Radic has commented, both men and women alike shared the general public apathy towards Australian composers[xi]. None of the men and women discussed in this paper were full-time composers, and apart from occasional opportunities for prizes and commissions, there was little or no government support for composers during the 1950s. This makes the considerable repertory of 1950s Australian symphonies even more remarkable.

3. Contributing Factors

Against this background, there are at least four contributing factors leading to the proliferation of the composing of symphonies in Australia during the 1950s.

First of all, in the climate of reaction to extreme modernism during the 1930s and 40s, the symphony remained the most prestigious instrumental form. Inspired by the example of Sibelius's seven symphonies, many composers in Britain and the US composed symphonies. Important examples include Vaughan Williams's Fourth Symphony, Arnold Bax's Sixth Symphony, William Walton's First Symphony (all 1935), E.J. Moeran's Symphony in G minor, Copland's Third Symphony, Leonard Bernstein's *Jeremiah Symphony*, Samuel Barber's First Symphony and Roy Harris's Third Symphony. In Stalin's Soviet Union, composers were encouraged to write epic symphonies expressing the Socialist struggles and aspirations of the nation. Prokofiev (seven symphonies), Shostakovich (15 symphonies), Myaskovsky (27 symphonies) and many others made important contributions to the repertory. Their comparatively approachable idioms, which usually were tonal and triad-based, made these works acceptable for programming, even for conservative concert audiences in Australia. During the immediate post World War 2 period, many younger British and American composers continued to write symphonies. The impetus of symphonic composition began to slacken by the late 1950s as serialism and more extreme manifestations of the avant guard began to take hold. It is therefore not surprising, that Australian composers influenced heavily by British models aspired to write symphonies during the 1950s, and also that the trend declined correspondingly during the 1960s.

Secondly, the policy of the Australian Broadcasting Commission (ABC) to set up symphony orchestras of professional standard in every state capital in Australia gave resident composers much greater opportunities for their orchestral works to be heard. The policy, initiated after the founding of the ABC in 1932, was finally implemented in each state during the late 1940s. Bernard Heinze was in many ways the architect of this scheme. Eugene Goossens's ten years (1947-1956) as chief conductor of the Sydney Symphony Orchestra demonstrated that Australia was capable of developing world-class orchestras. During the 1950s, subscriber interest in ABC symphony orchestra concerts were extremely high, with Sydney, Melbourne and Adelaide sustaining three performances for each program in their main concert series, in addition to Youth concerts and school programs. Composers like John Antill, Clive Douglas, Robert Hughes and Horace Perkins, who were either music editors or conductors within the ABC, had relatively easy access for their works. Conductors like Joseph Post and Henry Krips championed the work of Australian composers throughout the 1950s. Such advocacy probably was a factor in Hill's decision to rework eleven of his string quartets as symphonies during the period 1951 to the composer's death in 1960.

Thirdly, Eugene Goossens challenged Australian composers to write works for his consideration as concert material[xii]. The success of John Antill's Symphonic Ballet *Corroboree*, both in Australia and overseas, was the best-known example of Goossens's active advocacy. It surely encouraged other composers to produce big works. As Goossens was one of the adjudicators of the Jubilee Symphony Competition, it is highly probable that he was one of the instigators of it, together with Heinze.

Fourth was the stimulus of the Commonwealth Jubilee Competition. On 18 October 1950, to mark the fiftieth anniversary of Federation, Prime Minister Robert Menzies announced a Jubilee Symphony Competition "open to all natural-born and naturalised British subjects", with a prize of £1000[xiii]. Composers had a deadline of 15 June 1951, a relatively short time, to compose a symphony with a maximum duration of 40 minutes. Similar competitions for literature and art were also announced with similar prize money, but unlike the symphony competition, these limited participants to Australian citizens only. There was an additional stipulation in the music competition.

If the winner is not a natural-born or naturalised Australian, a special prize of £250 will be offered for the best entry submitted by an Australian citizen[xiv].

As one of the Australian participants Robert Hughes recalls[xv], the competition stipulations were deeply insulting to Australian composers. Nevertheless, amongst 89 entries, there were 36 symphonies submitted by Australian composers for consideration[xvi]. This is an extraordinary number of works considering the relatively small number of symphonies by Australians during the previous decades. First prize was awarded to obscure English composer David Moule-Evans (whose work was generally criticized when heard in both Britain and Australia), whereas the 'special' Second and Third prizes in the competition were awarded to Australian composers, Robert Hughes and Clive Douglas respectively.

Some of the works to be considered today originated in this competition. Let us now examine individual composers and works in more detail.

4. The Composers and their Symphonies

The symphonies from this period can be arranged under several headings:

1. Conservative symphonies perpetuating 19th century European symphonic styles;
2. Program Symphonies, usually projecting Australian nationalism; and
3. 'Absolute' Symphonies that are outgrowths of 20th century British and European symphonic styles.

Some of these works cover several of these categories and defy neat 'little boxes'.

4.1 Alfred Hill

Melbourne born Alfred Hill (1870-1960) is the major composer who corresponds with Category one. Hill is widely considered as 'The Father' of Australian composition. After his musical training in Leipzig during the late 1880s until 1891 (he was a contemporary there of Australian composer and novelist Ethel Robertson [nee Richardson] – alias Henry Handel Richardson), Hill composed and conducted in New Zealand and Sydney before settling permanently in Sydney in 1908. His compositional style seems to have been set by the early 1890s, and remained little changed throughout his long working life spanning 70 years. Although Hill composed two symphonies in 1896 and 1941 respectively, his output prior to 1950 focussed on opera, chamber music (including 17 string quartets), concertos, tone poems for orchestra and many smaller works for voice and piano. During the last decade of his life, Hill transformed many of his earlier string quartets into symphonies, owing probably to the proliferation of professional orchestras after the war. Eleven such works appeared between 1951 and his death in 1960 beginning in 1951 with his third symphony, the *Symphony in B minor 'Australia'*. The first, second and fourth movements were a reworking of the corresponding movements of an earlier string quartet dating from 1937, just as his 'Joy of Life' Choral symphony of 1941 had been a reworking of an earlier chamber work.

Judging from its accompanying program extolling the Australian landscape, its people and Australia's potential for growth and development (there was no program in its previous string quartet version), I think it likely that Hill submitted the 'Australia' Symphony as an entry in the Commonwealth Jubilee Competition. The Australian nationalism of the program was further strengthened by the 'new' third movement or scherzo for this symphony. Hill adapted some of his recently composed film music for a documentary about the Aborigines of North Australia, which included some indigenous melodies. Apart from this unusual scherzo in 5/4 time, the rest of the work sounds like a late 19th century symphony in a style akin to Dvorak, Bruch, Grieg, or early pre-1900 Elgar.

This first piece in Hill's final symphonic period is amongst the strongest of his thirteen symphonies. Of Hill's eleven symphonies of the 1950s, four of them are for strings only (8, 9, 11 and 13[xvii]), one is for a moderate-sized Beethoven orchestra (10), and six are for full orchestra. Several of them are relatively modest-sized works lasting between 17 and 20 minutes. Only in the slow introduction of symphonies 7, 8 and 12, and also Hill's penchant for finishing a movement with a progression of harmonically unrelated chords is there any hint of 20th century harmonic complexity. Where this 'mild modernism' occurs, it sits rather uncomfortably with a style the 'uninitiated' could mistake for Schumann or Dvorak. Symphonies 4, 5, 6, 8 and 9 employ either subtitles or programs. At its best, as in much of Symphonies 3, 4, 7 and 12, Hill's music is delightful and has a good sense of continuity and craftsmanship. His melodic gift was very strong. However, his music rarely operates with a sense of 'high voltage'. Hill's symphonies remain the best known of the 1950s Australian symphonic repertoire, with currently six symphonies available on CD[xviii]. He remains the only Australian composer of the 1950s to be so feted. However, it would be a grievous mistake to judge the Australian symphony of the 1950s by Hill's oeuvre alone.

4.2 Nationalist Program Symphonies

Clive Douglas (1903-1977), John Antill (1904-1986) Horace Perkins (1901-1986) and Mirrie Hill – nee Solomon - (1892-1986) wrote symphonies marked by much greater awareness of 20th century trends than Hill. All four of these composers were completely home-grown in their musical education, the men coming to their initial composition studies during their mid twenties after establishing careers outside the music profession. Douglas was a bank clerk, Antill a mechanical draughtsman for the NSW railways and Perkins a jackaroo. Mirrie Hill was one of the first students at the New South Wales Conservatorium of Music when it opened in 1915, and became a teacher of harmony and aural training there. All four composers wrote symphonies with either Australian titles or accompanied by nationalistic programs intended to assist the 'ordinary' concert-goer.

4.2.1 Clive Douglas

Douglas's attempts to cultivate a distinctively Australian idiom were a central motif to his work from the late 1930s until his adoption of serial techniques during the early 1960s. Roger Covell described Douglas as a 'musical Jindyworobak'[xix], because of his appropriation of indigenous melodies in the symphonic poem *Carwoola* and his *Symphony No.2 'Namatjira'* and his use of Aboriginal words as work titles. Nevertheless, Douglas had no formal links with the Jindyworobak literary movement. In the absence of a distinctive 'white' Australian folk music tradition, he saw the appropriation of aboriginal music as a source of a distinct Australian idiom. Peter Sculthorpe has adopted a similar approach at various times, most recently in his *Requiem* premiered last week at the Adelaide Festival. Unlike Sculthorpe, Douglas seems to have been quite naïve about the implication of this, simply using the melodies as local colour in his 'tonal' paintings of Australian landscapes. Listeners unaware of this appropriation would probably not hear it, as the overall result still sounds very European. Douglas's principal strength as a composer was his colourful and brilliant orchestration, a skill in which he was rivalled only by Hughes and Antill.

Douglas deliberately avoided this 'aboriginal idiom' in his Symphony No.1, Op.48 as he wanted to express modern Australian life[xx]. After two previous attempts at a symphony, this work was composed for the 1951 Commonwealth Jubilee Competition, winning third prize of £100. The symphony received generous exposure early on, but was later withdrawn from performance when Douglas submitted the score as part of his D Mus folio in 1957[xxi]. It was constructed on an epic scale with bold, grandiose ideas to open and close the symphony. Douglas's program notes reveal his intentions of a symphony extolling Australia, its achievements and future potential, although elsewhere he insisted that programs were not vital to the musical understanding of his works[xxii]. It is a pity that he did not take this further because in the symphony and in other works, the program becomes 'an albatross' around his

neck – an act of self-sabotage. Take, for instance this example of Douglas's prose in his note for the finale:

> *The finale reflects the dignity of Australia taking its place in the affairs of nations. Lighter moments appear suggestive of a sport-loving people, but the more serious tones of national achievement predominate. With the measured rhythm of the drums of war as a background, the symphony ends as a song of freedom rises in simplicity and strength pointing towards a yet unformed future.*[xxiii]

Douglas was also active as a composer for the Commonwealth Film Unit, and the symphony often has strong echoes of early 1950s film music. The last pages assume an Elgarian pomp and circumstance, an unusual ending considering the impressionistic harmonies marking the slow movement and the echoes of Stravinsky in the scherzo. After 1957, Douglas used the symphony for 'spare parts', extracting a theme from the first movement for his *Variations Symphonique* (1961) and reworking the scherzo to become the finale of his *Sinfonietta*, composed for the Festival of Perth, 1961[xxiv].

Douglas's idiom underwent significant metamorphosis towards a more dissonant atonal idiom in his next symphony, *Symphony No.2 'Namatjira',* composed between 1952 and 1956. This piece is amongst the most advanced orchestral pieces by an Australian during the 1950s, demonstrating a deliberate effort on Douglas's part to sound contemporary. It consists of one large movement of about 27 minutes duration divided into eight continuous sections. The work is inspired by central Australian landscapes as depicted by famous indigenous artist Albert Namatjira – images that were very popular during the 1950s – and has descriptive program notes including two depictions of Aboriginal ceremonies in sections five and eight. In it, Douglas includes remarkable, shimmering aural representations of Australia's desert regions, prefiguring Sculthorpe's '*Sun Music*' idiom by almost ten years. In 1959, Douglas added parts for narrator, soprano soloist and chorus for a Radio Italia Prize entry, renaming that version *Terra Australis* and changing the program.

Douglas's final symphony was composed in 1963. By then it appears that he had sensed the change in the musical landscape in Australia, and had adopted serialism and a more internationalist approach to his music. Symphony No.3 was a large piece in four movements and Douglas considered it his most important work[xxv]. In 1969, he removed the finale, changed the order of the first three movements, added Italian place names to each movement, and renamed the work *Three Frescoes*. Douglas's unsettled feelings about the ultimate fate of his symphonic works was probably connected to the progressive decline of interest in his music after the early 1960s. In 2003, the 100th anniversary of Douglas's birth, the ABC (his employer from 1936-1966) played 20 minutes of Douglas's music only - a sad epitaph to Douglas's current status in Australian music history.

4.2.2 John Antill

John Antill is best known today for his remarkable ballet score *Corroboree*, which was composed between 1936 and 1944. *Corroboree* has eclipsed the rest of his output, much of which remains unperformed. Antill's *Symphony on a City* arguably is of similar importance, despite the fact that it has been performed publicly only once, its premiere in Newcastle to mark the Centenary of the city in 1959. The work was also recorded and broadcast by the ABC. Antill's symphony was intended to form a sonic counterpart to the coffee-table book *Symphony on a City* produced the previous year. The book was full of symphonic metaphors for the history, development and civic life of the city. Newcastle City Council commissioned the work from Antill in January 1958 and the work was premiered in August the following year. *Symphony on a City* is cast in three large movements, with an accompanying program to provide pictorial associations for his audience. Cast in slow introduction and fast sonata form, the first movement depicts the creation of Newcastle's coal deposits, its prehistory, and early development. The central, ternary form slow movement depicts the landscape and pastoral activities of the surrounding Hunter Valley hinterland, in marked contrast to the celebration of industrial might and urban life in the rondo-like finale. Much of the music has

Antill's trademark sound in it, although the slow movement is strongly redolent of Vaughan Williams in reflective, meditative mode. The final paragraph of the work is based on a minimalist ostinato figure, repeated over and over again to represent the power of BHP's industrial might, capped by a blow on a sheet of BHP steel. Much of the music is powerful and colourful, but the sense of continuity is not always convincing. This work deserves to be heard again, especially during 2004, the centenary of Antill's birth.

4.2.3 Horace Perkins

Horace Perkins, born in Gawler, South Australia in 1901 also came to music studies late after working in a number of careers including sheep-shearing in Winton, Queensland. He completed a degree in music at the Elder Conservatorium during the late 1920s, and his first orchestral works were performed in Adelaide during the 1930s. During World War 2, Perkins served in the Middle East and in New Guinea. After the war, Perkins was appointed as Controller of Music for the ABC South Australia, a position he held until his retirement in 1966. Apart from short entries in Covell's book[xxvi] and in James Glennon's *Australian Music and Musicians*[xxvii], Perkins is largely forgotten today and is not mentioned at all in any of the major dictionaries of Australian or international music[xxviii].

Perkins's first symphony, the *Elegiac Symphony* is the only large-scale symphonic tribute to the armed services in Australian concert music[xxix]. His first ideas about the piece stemmed from his experience of battle in New Guinea in 1942, which profoundly affected him. Perkins completed the symphony in June 1952, but possibly an earlier version was submitted for the Commonwealth Jubilee Competition[xxx]. It is cast in one long continuous movement of about 40 minutes duration. Beginning as a sonata form piece with two main subject groups, a popular-sounding march is interpolated into the development section. A nostalgic trio for solo flugel horn forms the central section of the march section. The recapitulation of the main themes is blended with a new slow dirge section, which also includes quotations of popular tunes and nursery rhymes. The effect is like a blurred sense of consciousness one might feel in a malarial fever. His most daring effect is to place the entire 'Last Post' on solo trumpet against dissociated, simultaneous string counterpoint based on 'Boys and Girls come out to play'. The mixing of different tunes with strong associations and the military calls recalls the techniques used by American composer Charles Ives. A playing of 'Reveille' links the slow movement to the final section, a series of variations on the second subject group theme. There is a curious sense of light and exaltation about this diatonic finale, a musical counterpart to the design and images in the Memorial Chapel at the National War Museum in Canberra. Although long and diffuse, there is much that is moving about this symphony, especially as it is a musical war memorial by an active combatant. It is surprising, given the prominence of Anzac mythology in the 'Anglo-Saxon' Australian psyche, that this work is not better known. After its premiere block of three performances in Adelaide in November 1951, the work reappeared only once in a 1958 Youth concert then disappeared[xxxi].

Perkins's second symphony 'The Romantic' is a smaller work in four movements. It was composed during 1959 – early 1960 and is a curious mixture of romantic melody and academic counterpoint which does not cohere successfully. All of the movements fall into conventional formal patterns: sonata form in the first movement, theme and variations for the second, scherzo and trio for the third and rondo (with aspirations towards Mozart's 'Jupiter' Symphony with its combination of themes towards the end of the work) in the finale. Despite some pleasant music in the first two movements, the finale is too long for its thematic material, lacking effective continuity between sections, and ends very untidily and abruptly. A lighter style was adopted in Perkins's third symphony *Pickwick Sinfonia*, which overall is more convincing than Symphony No.2. This three-movement work dates from 1964, and is very anachronistic to the climate of Australian music by that time. Of these Perkins symphonies, the *Elegiac Symphony* is the most interesting despite its length and multiplicity of styles.

4. Mirrie Hill

Mirrie Hill's *Symphony in A 'Arnhem Land'* was composed in 1954. Of some 27-28 minutes duration, it is the only full-scale symphony composed by a female composer during the 1950s. In this symphony, she went further than any other Australian composer of the period in appropriating indigenous melodies into her music, thereby linking her to both Alfred Hill, her husband, and to Clive Douglas. Of the traditional order of four movements, the first is the most orthodox of the four, both in terms of its very clear sonata form sub-divisions and thematic materials. In the remaining three movements, Mirrie Hill incorporates Aboriginal melodies as the major thematic elements in the music. The melodies are named and labelled in the score[xxxii]. The slow second movement, labelled 'Aboriginal Song', is cast in a ternary form, with the 5/4 'Song of the lame man' as its centrepiece. The third movement is a scherzo and trio. The movement is titled "Odnyamatana Rhythm" (Rhythm song to divert whirlwinds off their course). Mirrie Hill employs a colorful balletic style here with pounding rhythms and ostinati suggesting her awareness of early Stravinsky and Antill's *Corroboree*. The Trio section is titled "The Song of the Two Snakes", and provides gentle contrast. The finale is titled "Song of the Jungle Fowl" - the first melody is presented in octaves between mildly dissonant, despairing calls from the orchestra. Several unconnected sections based on other tunes with titles like "The Wind" and "Grotesque - Jungle Fowl" follow. With most of the movement moderate in tempo, the themes are not convincing in their Western dress and the movement is sectional, non-directional and uninteresting. Overall, the most successful movement of the symphony is the second, where the scoring and harmonic choices are delicate and musical.

In summary, each one of these nationalist symphony composers has their own distinctive voice. Each one used extra-musical programs to communicate with their audiences. Of these composers and their symphonies, Clive Douglas and John Antill are the ones most in need of revival. The works are well scored and taut, accurate and sympathetic recordings would probably win new audiences.

4.3 Non-Program Symphonies

The third group of Australian symphonies of the 1950s are those stylistically linked to the British symphonic tradition of the 1930s. These works are absolute music pieces with no internal or external program. Composers represented here are Edgar Bainton (1880-1956), Robert Hughes (1912 -), Dorian Le Gallienne (1915-1963) and David Morgan (1932-).

4.3.1 Edgar Bainton

Bainton is often seen more as a British composer than an Australian one. He was already an experienced 54 year old composer, who had enjoyed some minor prominence in Britain, at the time of his appointment as director of the New South Wales Conservatorium of Music in 1934. Covell dismissed Bainton's place in Australian composition as follows:

> [Bainton] *is not a sufficiently distinctive composer to require a claim from Australia . . . Bainton's more ambitious music, such as the symphony in C minor he wrote in Australia, shows a complete familiarity with the styles of Elgar. . .and with the pastoral reflectiveness of utterance characteristic of a school of English composers; and to these he added a certain modest, woodland grace of his own.*[xxxiii]

Nevertheless, Bainton spent 22 years in Sydney, more than the time spent by either Percy Grainger or Arthur Benjamin in this country, and his second and third symphonies were composed and performed here. His Symphony No.2 in D minor is one of the finest symphonies to be composed in Australia. It was premiered in Sydney in 1941. In its concise, one movement structure, the symphony demonstrates Bainton's mastery of an idiom reminiscent of his contemporary Arnold Bax.

Bainton's Third Symphony was composed between 1951 and the composer's death in December 1956. He wrestled to compose this symphony in the wake of his wife's death and

his own failing health. Its first performance and ABC recording for broadcast took place in Sydney on 23, 25 and 26 March 1957[xxxiv]. A larger work than its predecessor, the Third symphony is cast in four large movements, with a total duration of about 38 minutes.

Although there is no written program, the music seems to depict intense inner struggle, not nationalistic or pictorial elements as with the 'Australian nationalists'. The first movement is tone-poem-like in its structure, with only a slight nod to sonata form conventions. The mood moves between slow tragic music, intense and furious fast music that shows Bainton's connections to Elgar and Bax, and luxuriant, impressionistic dream-like sections. One of the themes, a gentle pentatonic melody, returns in later movements as a unifying device. The movement is linked without break to the tripartite second movement, a scherzo with a slower trio section at its centre. Once again, the mood is unsettled, moving between gentle elegance and more threatening passages. A diabolical climax crowns the movement and, with the energy spent, the rest of the movement dies away.

The elegiac third movement is brooding and troubled until a striking diatonic string melody marked *tempo di Pavane* enters. From this comes a restatement of the pentatonic tune from the first movement, which forms the rapt climax of the movement before closing peacefully. The mood of the first two-thirds of the finale is both positive and defiant. Formally, it is organised like a rondo, with short contrasting episodes. The movement closes with a slow epilogue, a device used by Bax in his Third and Sixth symphonies and Vaughan Williams in his *London Symphony*. This epilogue is recapitulatory for the entire symphony, with various themes from all the previous movements being reviewed. Finally the first idea from the grim beginning of the work returns but this time at peace in triumphant C major.

The symphony demonstrates Bainton's mastery of the orchestra. Unfortunately, the luxuriant detail of the inner voices tends to clog the texture at times, but by no means justifying the work's neglect. The score survives in manuscript only, and has not been performed in concert or recorded since 1957.

4.3.2 Robert Hughes

Robert Hughes (1912-) came to Australia in 1930 after some preliminary musical studies in Aberdeen, Scotland. He worked as a costing clerk in a Melbourne clothing factory during the 1930s while composing and studying composition in his spare time. Essentially he was self-taught, apart from some rudimentary tuition from A.E.H.Nickson between 1938-1940[xxxv] at the University of Melbourne Conservatorium. Hughes's principal interest was in orchestral music and he first came before the musical public with his tone-poems *Legend* (broadcast by the BBC during the War) and *Estivall*, premiered during the 1941 concerts of Australian music conducted by Heinze. During the war, Hughes served in New Guinea and had little time for composition. After demobilisation in 1946, he became music arranger for the ABC in Melbourne, a job he retained until his retirement in 1976. Following several unsuccessful attempts to write a symphony, including a work in an extended one movement form, Hughes completed his first symphony in ten weeks at the end of May 1951. He entered the work into the Commonwealth Jubilee Competition and won second prize, being considered the composer of the best Australian symphony. Later, after hearing a recording of the work, one of the British judges, Sir John Barbirolli confessed to Hughes that it should have been awarded first prize[xxxvi]. A similar verdict was given by British critic Arthur Jacobs[xxxvii].

The original 1951 shape of the work was in three movements. The ABC recorded this version, which is very effective and powerful, for broadcast purposes.[xxxviii] Despite his success in the competition and the early performances of the symphony, Hughes was dissatisfied with both the scherzo (second movement) and the finale. He proceeded to make two extensive revisions of the work in 1953 and 1955 respectively. He also added a slow intermezzo between the scherzo and finale in 1955, but when Norman Del Mar conducted the work in the UK, possibly during the early 1960s, Hughes asked that the slow movement be

omitted. Both Del Mar and Sir John Barbirolli were very impressed with the Symphony. It led to Barbirolli inviting Hughes to write a *Sinfonietta* for the 1957 Centenary of the Halle Orchestra in Manchester – the most important international commission offered to an Australian composer during the 1950s.

Hughes had begun working on a second symphony prior to the Halle commission and, deciding to tighten the work up, presented it as a 'little' symphony or sinfonietta. The end result was a powerful work, cast in four short movements, and most certainly not small in effect. Its duration of approximately 18 minutes is similar to Sibelius's 7th Symphony, Harris's 3rd symphony, Raymond Hanson's Symphony and several of Hill's symphonies. Hughes himself was not averse to my suggestion that the work be regarded as a second symphony. This work is often regarded as Hughes's finest, and it received qualified praise from British reviewer, Michael Kennedy[xxxix] and from Covell[xl]. It was published by Chappell in the UK, and subsequently released on two separate LP releases in Australia. Currently, though, the work is both out of print and not represented on CD.

Meanwhile, Hughes still contemplated further revision for his symphony. Owing to his principal occupation with the ABC and his leadership of the Australian Performing Rights Association (APRA), through which he fought for better recognition for all Australian composers, the revision waited until 1970-71. Hughes's method of revision can be traced by working through the various versions preserved in the State Library of Victoria. Using his 1955 score as a departure point, Hughes tightened up the first sonata-form movement, lengthened the Intermezzo to become the second, slow movement, restored the trio of his original scherzo and rewrote the ending, and then rewrote much of the finale. Hughes maintained the original idiom of the early 1950s in his work. In my opinion, this work is the finest symphony composed by an Australian to date. It demonstrates Hughes's mastery of the orchestra; it has strong themes, a fluent and convincing harmonic style, logical, concise form and a tremendous sense of continuity and power. To an uninitiated listener, the work sounds like a conflation of Elgar, Walton, Bax, with interesting melodies derived from unorthodox scalic forms: Hughes has long been fascinated by unorthodox divisions of tones and semitones in scales (an interest found in key 20th century composers like Scriabin, Stravinsky, Bartok and Messiaen). The 1971 version of the Symphony was recorded by Festival in 1973 but unfortunately there is no modern recording on CD.

4.3.3 Dorian Le Gallienne

Dorian Le Gallienne (1915-1963) has been consistently regarded as one of Australia's finest composers prior to the 1960s. However, he is best known through only two works – his *Sinfonietta*, a charming piece of 12 minutes duration showing the influence of Shostakovich, Hindemith and Prokofiev as well as Vaughan Williams, and his four settings of John Donne's Holy Sonnets for low voice and piano. Some of his chamber music is on CD, but none of his orchestral music – even including the *Sinfonietta*.

Le Gallienne studied music during the late 1930s at the Melbourne University Conservatorium of Music. With the assistance of a Clark Scholarship from Melbourne University, in 1938 he travelled to Britain for composition studies at the Royal College of Music with Arthur Benjamin and Herbert Howells. Chronic ill-health left him unfit for military duties during the war, and he subsequently made a living for himself in Melbourne working for the Department of Information and the ABC. Later, during the 1950s he taught at his alma mater and wrote music criticism for *The Argus* and *The Age* newspapers, the latter until his untimely death from diabetes-induced heart disease.[xli] After winning a Commonwealth Jubilee Scholarship, Le Gallienne returned to the UK for further studies, this time with Gordon Jacob between 1951 and 1953. Three orchestral works came from this sojourn in Britain, the *Overture in E flat*, the first two movements of the *Sinfonietta* and Le Gallienne's finest achievement, his *Symphony in E*. After his return to Melbourne, the symphony was premiered there at an ABC Youth Concert in 1955, and the *Sinfonietta*

completed and performed the following year. The first movement of an unfinished second symphony was completed in 1961.

The *Symphony in E* is a powerful four movement work in a rough-hewn, linear idiom. It operates in a sound world reminiscent of composers like Vaughan Williams (the later, dissonant idiom of works like Symphony 4 and 6), early Rubbra symphonies and Rawsthorne's First Symphony. Often the musical material can be traced to two or three main contrapuntal voices. Although there is a firm tonal centre, the level of dissonance is high in the outer movements. The work demonstrates a command of 20th century extended tonality techniques. Approximately 28 minutes in duration, the symphony is concise but still amply proportioned. In powerful utterance, the first movement in sonata structure exceeds the less logical finale, and the mostly restrained slow movement builds to a strong climax. Perhaps the finest writing in the work is the very quiet, mysterious and fast scherzo movement, unlike anything else in Australian music. An interesting mannerism of the work is the series of detached, off-beat chords which finish the work – very similar to several works which ape the effect of the ending of Sibelius's Symphony No.5; the symphonies by Walton, Moeran, Benjamin and Clifford respectively. In my opinion, this work is only eclipsed by Hughes's Symphony as the finest Australian symphony of the period. Hughes wins by virtue of the greater polish and orchestral skill shown consistently throughout the entire work, whereas the Le Gallienne full orchestral textures are often strident and over-scored in the outer movements. Nevertheless, Le Gallienne's idiom is by far the more advanced in terms of his usage of 20th century techniques. Although Covell calls this work 'still the most accomplished and purposive symphony written by an Australian'[xlii], Le Gallienne's symphony shares the fate of most of his contemporaries; the score is unpublished and the work awaits its first commercial recording.

4.3.4 Raymond Hanson

Sharing the more dissonant idiom of Le Gallienne, Raymond Hanson (1913-1976) was one of the most forward-thinking Australian composers of his generation, despite being completely Australian trained and in composition, largely self-taught. He was particularly attracted to Hindemith's approach to composition, and was also interested in, and proficient at, modern jazz. Like Hughes and Perkins, military service interrupted his career. After World War 2, Hanson became a teacher in harmony and aural training at the New South Wales Conservatorium of Music, a position he held up to his death. Of his major orchestral works, only his concertos for trumpet and trombone achieved commercial recordings. In the main, his output was relatively ignored – especially during the 1960s and 70s, when his idiom was no longer considered modern.

In addition to this reason for Hanson's neglect, there was also the composer's lack of self-promotion on behalf of his music. Roger Covell commented on this rather unsympathetically in 1967, long prior to Hanson's death, even though he shows himself to be an admirer of Hanson.

> *As Hanson seems by temperament to be a man unwilling to push himself forward, he has been rewarded with relative obscurity, the usual fate of the diffident. He is, of course, well known to the students of harmony and composition who come under his care at New South Wales Conservatorium, but he seems quite unfairly to have been omitted from some of the most recent roll-calls of interesting Australian composers. Such of his music as has been heard in the last few years makes it clear that, without being radical, he is one of the composers who at one time represented the forward wing of Australian music* [xliii].

Hanson, like Le Gallienne, lacked the formal contact with the ABC which composers like Douglas, Antill, Hughes and Perkins enjoyed. This meant that it was harder for him to get performances of his works. It is possible, also, that Hanson's left-wing sympathies during the 1950s made potential supporters of his music wary[xliv].

The Symphony Op.28 was probably composed for the Commonwealth Jubilee Competition in 1951. A *nom de plume* 'Saggitarius' is written in the composer's hand at the top of the score (and then crossed out), consistent with the requirements of the competition. The symphony remained unperformed for twenty years, until a workshop performance during the Perth Festival on 11 February 1971. The delay in performance meant that the work had no chance of being influential when its idiom was still fresh. It was repeated by the Sydney Symphony Orchestra as part of the Blue and White Subscription series in November 1971. An ABC recording [xlv]appeared subsequently. There is no current recording and the score remains in autograph manuscript only[xlvi].

The symphony is cast in one extended movement of 477 bars with an approximate duration of 18 to 21 minutes. There is no underlying program to the work. The work is meant to grow organically from start to finish and within the single continuous movement there are four main sections. These are determined more by changes in time signature rather than drastic speed changes. In fact, throughout the work there are not large changes in speed – Hanson maintains a moderate pulse almost throughout. Rather, the speed fluctuations are governed more by note values. For example, the latter part of the second section is notable for pages of 'white' notation. Sections one, two and four begin with energy, and, in the case of the first and fourth sections, an epic, powerful tone, but each time the energy subsides to a state of comparative relaxation. Perhaps this progression from tension to relaxation has to do with one of Hanson's compositional dicta as recalled by his student, composer Ralph Middenway; "the stuff of music is building and release of tension[xlvii]". The beginning of section four serves as a type of recapitulatory paragraph derived from section one. Only section three maintains energy throughout, forming the main climactic point of the work when the section overflows into the beginning of section four.

The overall tone and the big gestures of the climaxes suggest a romantic approach to composition, even though the sense of tonality is often ambiguous. A more neo-classical, motoric persona emerges in the 6/8, scherzo-like third section of the work. As well as the Hindemith influence, which was basic to Hanson's idiom and approach to teaching, there are occasional echoes of British romantic composers like Bax and Moeran as well as woodwind writing in paired thirds and brass chords which suggest Sibelius. Significant features unique to this symphony include the vigorous, sweeping theme which opens the work, and which forms the basic source of the thematic material for the remainder, and the passacaglia which crowns the third, scherzo-like section. The lack of genuinely fast music, however, proves an impediment to rating the work equal to the Bainton, Hughes and Le Gallienne symphonies.

4.3.5 David Morgan

The youngest composer in this survey is David Morgan (born in 1932), who composed five symphonies during the 1950s. He is arguably Australia's most neglected composer of the Sculthorpe, Williamson and Meale generation, despite the quality and quantity of his music, especially the early works of the late 1940s and early 1950s. Morgan's initial musical training was in Sydney. He came to unusually early prominence in 1948-9 when he won second prize in a National competition for an overture to mark the planned Royal Tour of King George VI. His first two symphonies date from the period 1949-51. Both works are astonishing for the age of the composer, and show that in the early 1950s David Morgan was one of Australia's most promising composers. Like his fellow student at the New South Wales Conservatorium of Music, Malcolm Williamson, David Morgan went to England for further composition studies. There his principal teachers were Matyas Seiber, Walter Goehr and Norman Del Mar. Morgan remained in England until the late 1950s. On returning to Australia he played cor anglais in the Sydney Symphony Orchestra. After several occupations in Britain, Morgan worked for many years as a composer to the South Australian Education Department. Living in the Barossa Valley, he is now retired, and keeps up a daily regimen of composing, undeterred by his low profile in the Australian musical scene[xlviii].

Symphony No.1 was premiered at a Jubilee concert of Australian music in Adelaide in 1951 – to date its only performance. The horrible recording made of the occasion reveals a poor performance. There are three large movements in a fast – slow – fast order. Morgan plans to revise this work. Although Symphony No.2 was entered into the Commonwealth Jubilee Competition, it was not performed until April 1963 following revisions to the scherzo and finale and a rescoring of the work for smaller orchestra. Morgan restored the original large orchestra configuration in 1993, and the premiere of this third version was in 1994. Symphony No.2 is a striking work which seems to have stylistic connections to both British and American styles of the 1940s, including the music of Benjamin Britten in the finale. There are also echoes of Hindemith, Sibelius and Shostakovich. There are four movements: a Chorale Prelude, an Allegro movement, a slow movement and a finale in three major sections – 'Declamation, Fugue and Coda'. Morgan is currently writing an alternative finale for the small orchestra version of the work.

Subsequent Morgan symphonies include No.3, composed for smaller orchestra, and revealing the influence of Stravinsky and neo-classicism of 1956 for a contemporary music festival at Guildhall School of Music, Symphony No.4 'The Classical' of 1957 which was premiered in Sydney at three Youth Concerts in October 1958[xlix] and the first version of Symphony No.5, completed in 1958. Many of these works, as well as Symphony No.6, continue to be revised as Morgan makes electronic copies of his hand-written originals.

David Morgan has lent me scores and recordings (some of them in MIDI format) and I suspect that his significant group of symphonies will play heavily on my research in the next few months. My preliminary estimate is that Morgan should be ranked amongst Australia's finest symphonists. His name does not appear in any dictionary of Australian Music.

4.4 Other Composers

Other Australian or Australian-based composers who composed symphonies during this period include Margaret Sutherland, James Penberthy, Felix Gethen, J.V.Peters and Felix Werder. Most of these symphonies fit into the 'abstract' symphony category.

Margaret Sutherland is best known today for her chamber music and vocal music. Her symphony is perhaps the least known of her larger works for orchestra – it has never been performed in its original four movement form nor has it been recorded. The work was one of the entries in the Commonwealth Jubilee Competition and was given an honourable mention[l]. A score is preserved in the Australian Music Centre library. The work is cast in four short movements. After the competition, Sutherland at first called the work *Four Symphonic Studies*, then *Four Symphonic Concepts*, the title on the score at the AMC. She later grouped the first three movements together under the title *Triptych*, and the fourth movement as an independent piece entitled 'Vistas', in which shape the music was performed. No recording remains of this work or its individual movements. As Symons details, Sutherland really regarded the work as a symphony in interviews with James Murdoch during 1968, thereby upholding her original plan for the work[li].

James Penberthy (1917-1999) composed three symphonies between 1948 and 1960, later extending this total to nine symphonies by the time of his death. So far I have been unable to trace the whereabouts of scores or recordings of Symphony No.1 in G minor (1948), No.2 (1953) or No.3, *Uranus* (1956).[lii]

Felix Gethen (1916-2002), born in Britain, came to Australia during the early 1950s to work as music arranger for the ABC in Hobart. His *Symphony in E flat* appeared in 1957, and was broadcast on the ABC from Melbourne in December 1957. Its duration is approximately 25 minutes. In a letter written to Michael Best, reproduced as an appendix to Best's 1959 undergraduate thesis[liii], Gethen declares the symphony to be his best work. So far, my own

researches have been unsuccessful in either tracking down the score or a recording of the broadcast performance.

J.V.Peters (1920-1973), was originally from New Zealand but from the 1950s onwards he was a lecturer at the Elder Conservatorium in Adelaide as well as Adelaide City Organist. Of his two symphonies, the first was composed as a Doctoral exercise for the University of Canterbury, New Zealand during the mid 1950s. The work is laid out as one continuous movement but with four subsections. The other symphony in three movements for wind, brass and organ dates from 1961. Scores of both works are located in the Barr Smith library at the University of Adelaide.

Felix Werder represents the most radical modernism seen in Australia during the 1950s. Born in Vienna in 1922, Werder arrived in Australia during the late 1930s in the wake of Nazi persecution. This did not prevent him being interned in a camp in Tatura, Victoria for the first few years of World War 2. The date of his first symphony presents a conundrum as does the correspondence between the score at the Australian Music Centre library and the only recording of the work available[liv]. This three movement work as played on the recording is like nothing else from its time in Australian music. The style seems serial – with quieter, pointilistic sections reminiscent of Webern, and other more aggressive and heavy sections which recall Schoenberg or Berg. The overall shape of the 22 minute work is fast – slow – fast, with extensive solos for cello in the slow movement. Werder seems to have been fully abreast of the Second Viennese School and, possibly, also aware of the 1950s works by Boulez. Werder's second symphony dates from 1959[lv].

5. Why the neglect?

During the early 1960s, following the decline of the genre in Europe, Britain and America, the symphony went into temporary eclipse in Australia. The new generation of prominent Australian composers during the 1960s brought serialism, use of electronics and aleatory – the innovations of post-war European and American modernism – to the mainstream of Australian music. Composers like Peter Sculthorpe, Keith Humble, Nigel Butterley, Richard Meale, Larry Sitsky, Felix Werder and George Dreyfus took centre stage. Of these composers, only Dreyfus and Werder composed symphonies during the 1960s. Commentators on Australian music of the 1960s and 1970s perceived the new composers of the 1960s as bringing Australia up to date with the rest of the world. The older composers active during the 1950s were seen largely as old fashioned and derivative. In particular, the perceived indebtedness to British models, especially the so-called 'Pastoral' idiom, was considered passé. This realization was possibly allied to a growing sense of Australian nationalism that peaked during the Whitlam years, and also the growing awareness of Australia's place in the Pacific Rim and its immediate neighbours in South East Asia. During the 1970s there was a huge growth in the numbers of active Australian composers bringing more pressure on performance resources – this also tended to place older Australian music on the margins, especially in the expensive genre of symphonic orchestral music.

The most significant published evaluations of Australian art music date from 1967 (Roger Covell's *Australia's Music: Themes of a New Society*), 1972 (James Murdoch's *Australia's Contemporary Composers*) and 1978 (*Australian Music Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley). These books tended to reflect the Australian musical landscape of their period as discussed above. Occasionally positive evaluations of the older music appeared, for example the quotation from James Murdoch near the beginning of this paper. The modernist aesthetic which dominated composition studies in Australian universities during the late 1960s and 1970s (including my own years as a student) became the 'eye glass' through which all Australian art music was viewed and evaluated. This

critical perspective also tended to describe much Australian music of the period 1930-1960 as derivative and outmoded.

6. A Change of Perspective?

During the late 1970s, composers like Meale, Butterley and Brumby began to return to tonality as a central element within their music. At first regarded as 'turn-coats' to the avant guard, these composers found the elitism and the hard-edged dissonance of their earlier styles unsatisfying. In this, they were soon joined by Sculthorpe, Edwards and younger composers like Carl Vine, Brenton Broadstock and Graeme Koehne, while other composers remained experimental. This trend was not unique to Australia, with approachable tonal styles and symphonic, orchestral writing also reappearing in Europe and the United States as part of the onset of post-modernism from 1970 onwards. Since 1980, Australian symphonies were composed in significant numbers once again by Carl Vine (6 symphonies), Brenton Broadstock (5), Ross Edwards (4) Colin Brumby (2), Paul Paviour (10), Philip Bracanin (3), Nigel Butterley and Richard Meale (one each), Peter Tahourdin (5) and others. Last year, Matthew Hindson's *A Symphony of Modern Objects*, a large symphony in four movements, was premiered by the Australian Youth Orchestra in Sydney. However, these recent Australian composers seem to be writing symphonies without any reference to the previous Australian symphonic tradition prior to 1960. This is largely because scores and recordings of this music remain unpublished.

During the 1990s, Australian musicologists began to reinvestigate the pre-1960 period[lvi]. Joel Crotty wrote:

> *Australian music too is going through a series of postmodern journeys. In such a light, history becomes important, not in the 60s meaning of dismissal, but in the 90s meaning of incorporation. While the climate is right for composers to reinterpret old forms (the symphonic revival is a good example), musicologists are also reassessing Australian music history*[lvii].

Early 20th century music by Marshall-Hall and Fritz Hart has attracted some interest, and there have been individual studies on Margaret Sutherland by David Symons and on Clive Douglas and Robert Hughes by Matthew Orlovich, but there has been no significant assessment of the 1950s symphonies within Australian music history.

It is remarkable that such an interesting and large group of symphonies from the 1950s exists in Australia, especially as not one of the composers listed was able to make a full-time career as a creative artist. There was little Government support for them, except the odd prize or commission. In this respect, the Australian composer of the 1960s and after was much better off, relatively speaking. A poignant example is that of Antill with his *Symphony on a City*. The personal expense incurred in writing out orchestral parts and having them duplicated exceeded the £300 commission fee that he received from the Newcastle City Council[lviii]. And yet the work received only one public performance.

Some of the works discussed today, in particular the symphonies of Hughes, Le Gallienne, Bainton and Morgan, are landmark works in Australian musical heritage. They, at the very least, equal or surpass many of the current batch of Australian symphonies composed since 1980. Most of the symphonies discussed deserve modern editions and recordings as befits their status as an important repertory within the musical development of this country. It is a national disgrace that this music remains silent.

ENDNOTES

[i] Murdoch, J. 1972, *Australia's Contemporary Composers*, Sun Books, Melbourne, p.118.
[ii] The manuscript of Ives's symphony is held by Special Collections, Barr-Smith Library, University of Adelaide.
[iii] The manuscript scores of these works are held by the Grainger Museum, University of Melbourne.
[iv] The first commercial recordings of these symphonies were released in the UK by Marco Polo and Chandos Records respectively during the 1990s. The Benjamin is not currently in the catalogue.
[v] *Australian Musical News*, Vol. 25, February 1935, pp.6-7.
[vi] The autograph of Hart's Symphony is held in the State Library of Victoria.
[vii] The manuscript scores of two symphonies in A major and D minor respectively are held at the Symphony Australia collection in the National Library of Australia, Canberra.
[viii] Information about Adolphe Beutler's *Tragic Symphony* was obtained from *Australian Story*, March 8, 2004, ABC TV and from a telephone interview with Robyn Holmes, curator of the Australian Music Collection at the National Library of Australia, 9 March 2004.
[ix] Covell, R. 1967, *Australia's Music: Themes of a New Society*, Sun Books, Melbourne, p.147
[x] Covell, p.29.
[xi] Radic, T. 1985 'Margaret Sutherland: Composer' in *Double Time: Women in Victoria – 150 years*, ed. M. Lake & F. Kelly, Penguin Books, Ringwood, Vic., p.406.
[xii] Goossens, E. 'Where are the scores?', *The Canon*, Vol.2, No.1, August 1948, Sydney.
[xiii] *Sydney Morning Herald*, October 19, 1950, p.6.
[xiv] As above.
[xv] Transcript of interview with the author on 8 February 2004.
[xvi] *Sydney Morning Herald*, 21 February 1952, p.2.
[xvii] The numbering of these symphonies follows Andrew McCredie in his articles on Hill in Callaway & Tunley (eds) 1978, *Australian Composition in the Twentieth Century* and Brown et al. 1995, *One Hand on the Manuscript.*
[xviii] Symphonies 3, 4, 5, 6, 7 and 10 are recorded on the Marco Polo label.
[xix] Covell, p.149-152.
[xx] Program for the first performance of Douglas's Symphony No.1, ABC Sydney, 19 July 1952.
[xxi] Both full score and microfilm of the score are held in the Music Library at the University of Melbourne.
[xxii] Douglas, C. 'The Composer's Lodestone', *The Canon*, March/April 1958, Sydney, pp.295-6.
[xxiii] Program for the first performance of Douglas's Symphony No.1, 19 July 1952.
[xxiv] Acknowledgement by Douglas in his preface to the abridged study score of the Symphony, held in the Douglas Collection, MS 7656 at the State Library of Victoria.
[xxv] Murdoch, J. 1972, p.76
[xxvi] Covell, p.143.
[xxvii] Glennon, J. 1968, *Australian Music and Musicians*, Rigby Limited, Adelaide, p.173.
[xxviii] Perkins's music manuscripts, papers and some invaluable recordings, are stored in the Barr Smith Library, University of Adelaide. The most complete account of his life and music is Beare, M. 1988, *Horace James Perkins: Thematic Catalogue of his Works,* Adelaide.
[xxix] Roy Agnew was planning an 'Anzac' Symphony at the time of his death in 1944, see Moresby, I. 1948, *Australia Makes Music*, Longmans, Melbourne, p.132.
[xxx] According to Robert Hughes's recollection in personal interview with the author on 9 February 2004.
[xxxi] From ABC records, Symphony Australia Library, Ultimo.
[xxxii] The manuscript score of this work is located in the Symphony Australia collection in the National Library of Australia, Canberra.
[xxxiii] Covell, p.144.
[xxxiv] From ABC records, Symphony Australia Library, Ultimo.
[xxxv] Orlovich, M. 1994, *The Music of Robert Hughes*, M.Mus thesis, University of Sydney, Part 3, p.9
[xxxvi] Information given at personal interview with the writer, 9 February 2004.
[xxxvii] Jacobs, A. 'Music in Australasia', *The Musical Times*, Vol.94, No.1330, December 1953, London, p.561.
[xxxviii] Robert Hughes gave the author a set of the original 16 inch discs in February 2004. These have since been transcribed onto CD.

[xxxix] Kennedy, M. 1958, 'Robert Hughes's Sinfonietta', *The Musical Times*, Vol.99, No.1379, January 1958, p.34.
[xl] Covell, p.149
[xli] Radic, T. 'Le Gallienne, Dorian Leon Marlois' in *The Oxford Companion to Australian Music*, ed. W, Bebbington, Oxford University Press, Melbourne, pp.333-4.
[xlii] Covell, p.162
[xliii] Covell, p.160-161
[xliv] Tregear, P. 'Hanson, Raymond Charles' in *Australian Dictionary of Biography* Vol.14, 1940-1980 Di-Kel, Melbourne University Press, Melbourne, p.381
[xlv] The recording was by the West Australian Symphony Orchestra directed by Georg Tintner, coupled with Dulcie Holland's *Symphony for Pleasure.*
[xlvi] The score of the symphony is held in the rare books collection in the library of the Sydney Conservatorium of Music.
[xlvii] Ralph Middenway's page at the Australian Music Centre composer website, accessed 16 December 2003.
[xlviii] The author interviewed David Morgan at his home on 10 February 2004.
[xlix] ABC records held at Symphony Australia Library, Ultimo. These show two further performances in Perth during 1981.
[l] A history and overview of the work appears in Symonds, D. 1997, *The Music of Margaret Sutherland*, Currency Press, Sydney, pp. 141-146.
[li] Symonds, p.143.
[lii] A list of Penberthy's works up to 1978 can be found in *Australian Composition in the Twentieth Century*, ed. F. Callaway & D. Tunley, Oxford University Press, Melbourne, pp.86-7.
[liii] Best, M.T. 1959, *Australian Composers and their Music*, unpublished thesis, University of Adelaide, appendix of composers' letters.
[liv] According to the score of the work held at the Australian Music Centre, Werder's Symphony No.1 was composed at Tatura in 1943, then rescored in Melbourne in 1948. In Murdoch's complete list of Werder's oeuvre up to 1972, Symphony No.1 Op.6 is described as withdrawn and interestingly is given the date 1951. This possibly suggests that Werder submitted the work as it then stood in the Commonwealth Jubilee Competition. In the notes accompanying the recording *Aspect – Felix Werder* (1996), the composer refers to a further revision in 1952 (perhaps in the light of his experience in the competition). In a Werder work-list compiled by Therese Radic in 1978, a further revision in 1967 is documented. It was difficult to make a sober evaluation of this work as the score I read (from the Australian Music Centre library) often did not match the Aspect recording.
[lv] The present writer has not investigated this work yet.
[lvi] This trend is reflected in the book *One Hand on the Manuscript : Music in Australian Cultural History 1930-1960* (Australian National University, 1995) and in the journal *Sounds Australian*, Autumn 1994, which focused on Australian music prior to the 1960s.
[lvii] *Sounds Australian*, Autumn 1994
[lviii] *Sydney Morning Herald*, 16 November 1960 (cutting kept with the Antill Papers at the National Library of Australia, Canberra).